

To Mrs. M. P. McIntyre.

BUDS AND BLOSSOMS:
30
SACRED MELODIES

WITH

Brilliant Variations for the Piano.

BY

CHARLES GROBE.

VOLUME I. \$4 Net.

- No. 1. CHARITY - - - - -
2. EVENING SONG TO THE VIRGIN - - -
3. WINGS OF A DOVE - - - - -
4. COME, YE DISCONSOLATE - - - -
5. FROM GREENLAND'S ICY MOUNTAINS
6. JERUSALEM, MY HAPPY HOME - - -
7. VESPER HYMN - - - - -
8. I WOULD NOT LIVE ALWAY - - - -
9. STRIKE THE CYMBAL - - - - -
10. PEACE, TROUBLED SOUL - - - - -
11. FAR, FAR O'ER HILL AND DELL - -
12. FADING, STILL FADING - - - - -
13. MESSENGER BIRD - - - - -
14. WIDOW OF NAIN - - - - -
15. ADESTE FIDELES - - - - -

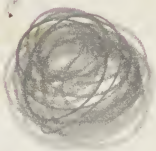
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- No. 16. THERE'S NOTHING TRUE BUT HEAVEN
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18. PLEYEL'S GERMAN HYMN - - - -
19. PILGRIM FATHERS - - - - -
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26. LIST TO THE CONVENT BELLS - - -
27. OUR LORD IS RISEN FROM THE DEAD
28. TRIUMPHANT ZION - - - - -
29. HARK, TEN THOUSAND VOICES CRY
30. SOUND THE LOUD TIMBREL - - - -

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"THERE'S NOTHING TRUE BUT HEAVEN!"

WITH VARIATIONS.

BUDS & BLOSSOMS N^o 16.

CHARLES GROBE Op. 409.

Introduction.

Moderato assai.

mf *dim.* *Ped.* *

T. E. M. A.

Andante religioso.

p



Più mosso e brillante.



The musical score consists of five systems of staves. The notation includes various dynamics such as *mf*, *f*, *pp*, *p*, and *dim.* (diminuendo). Pedaling is indicated by "Ped." and asterisks (*). Articulation is marked with accents (^) and slurs. The score is written in a key with one flat (B-flat) and a common time signature. The notation includes sixteenth and thirty-second notes, often beamed together, and rests. The systems are connected by dashed lines, suggesting a continuous melodic line. The first system starts with a treble clef and a bass clef. The second system continues with the same clefs. The third system also uses the same clefs. The fourth system continues with the same clefs. The fifth system ends with a double bar line.

Lento.

VAR.
2.

p *cres.* *dim.* *p*

cres. *mf* *Ped.* * *mf* *dim.* *p*

Ped. * *Ped.* *dim.* *mf* *Ped.* * *p*

Ped. * *mf* *cres.* *dim.* *Ped.* *

Allegretto.

p *leggiero.* *Ped.* * *Ped.* *

First system of musical notation. The right hand features a continuous sixteenth-note arpeggiated pattern. The left hand plays a series of chords. Dynamics include *mf* and *Ped.*. There are asterisks (*) above the right hand in the second and third measures.

Second system of musical notation. The right hand continues the arpeggiated pattern. The left hand has a melodic line with a slur and a fermata. Dynamics include *Ped.*, *mf*, and *Ped.*. There are asterisks (*) above the right hand in the second, third, and fourth measures.

Third system of musical notation. The right hand continues the arpeggiated pattern. The left hand has a melodic line with a slur and a fermata. Dynamics include *Ped.*, *mf*, and *Ped.*. There are asterisks (*) above the right hand in the second, third, and fourth measures.

Fourth system of musical notation. The right hand continues the arpeggiated pattern. The left hand has a melodic line with a slur and a fermata. Dynamics include *mf*, *eres - cen - do molto.*, and *Ped.*. There are asterisks (*) above the right hand in the second, third, and fourth measures.

Fifth system of musical notation. The right hand continues the arpeggiated pattern. The left hand has a melodic line with a slur and a fermata. Dynamics include *f*, *Ped.*, *ff*, *Ped.*, and *Fine.*. There are asterisks (*) above the right hand in the second, third, and fourth measures.

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COMPOSITIONS OF CHARLES GROBE,

Published by LEE & WALKER, (Successors to George Willis,) 188 Chestnut St., Philadelphia.

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